The Esprit Orchestra

ALEX PAUK - MUSIC DIRECTOR AND CONDUCTOR



1990-1991 Season

SATURDAY, OCTOBER 20, 1990 SATURDAY, NOVEMBER 24, 1990 SATURDAY, FEBRUARY 2, 1991 MONDAY, MARCH 25, 1991

all performances at

Jane Mallett Theatre

St. Lawrence Centre for the Arts

Saturday, October 20, 1990 8:00 p.m.

Obsession (Schu-mania)

THE PASSION AND MADNESS OF ROBERT SCHUMANN'S LIFE
AND MUSIC HAUNT AND INSPIRE
THREE LIVING COMPOSERS.

***Guest Artist-MAUREEN FORRESTER, Contralto

SYMPHONY NO. 2 (1845)

Adagio espressivo (third movement)

Robert Schumann (Germany)

No music in Schumann's entire orchestral output combines deeper personal feeling with more ravishing sonority.

MONDNACHT (1840) MOONLIT NIGHT

Robert Schumann (Germany)

This song embodies one of the rare erotic moments in Schumann's music: "It was as if heaven had softly kissed the earth, so that earth with its shining blossoms must dream only of heaven."

SCENES FROM SCHUMANN (1970)**

Robin Holloway (Great Britain)

Seven songs (including Mondnacht) form the basis for an affectionate orchestral homage to the spirit and style of mid-19th century German Romanticism.

SYMPHONY FOR WIND INSTRUMENTS (1978)

for 23 wind instruments
Marius Constant (France)

From the versatile composer of the *Twilight Zone* theme comes a world of sound evoking the obsession and vertigo of Schumann's madness.

*World Premiere of work commissioned by The Esprit Orchestra

**Canadian Premiere

†Toronto Premiere

ADIEU ROBERT SCHUMANN (1976)†

for contralto and orchestra
R. Murray Schafer (Canada)

This masterpiece, written especially for Maureen Forrester, draws freely from the diaries of Clara Schumann and chronicles her husband's last days, from the time of his first hallucinations until his death in 1856.

***Maureen Forrester's performance is sponsored by M. Joan Chalmers, Arthur Gelber and Max Clarkson

Saturday, November 24, 1990 8:00 p.m.

> From the Eye of the Wind

A MUSICAL MAGIC CARPET RIDE THROUGH THE IMAGINATIONS OF FOUR EXCEPTIONAL COMPOSERS.

Guest Artist - ROBERT AITKEN, Flute
Also featuring Esprit soloists:
DOUGLAS STEWART, Flute
CHRISTINE LITTLE, Flute
JOHN HESS, Piano

UNA BREVA STORIA D'ESTATE (1983)** A SHORT SUMMER STORY

for three flutes and orchestra Frederic Rzewski (U.S.A.)

This work features three top specialists in the art of contemporary flute playing.

FROM THE EYE OF THE WIND (1988, revised 1990)* Norman Symonds (Canada)

A panorama of musical sketches riding the wind: caressing, fluttering, ruffling, and sighing.

LABYRINTH OF EARS (1990)*

Owen Underhill (Canada)

A musical maze that twists and turns through memory, leading the listener in a search for personal meaning.

ARABESCHI (1972, revised 1978)**

for flute, piano and orchestra Niccolo Castiglioni (Italy)

Seven intricate arabesques highlight our flute and piand soloists within varying sets of instrumental colours.

Saturday, February 2, 1991 8:00 p.m.

Superstrings II

IN A PROGRAMME OF THEIR OWN, THE ESPRIT STRINGS DEMONSTRATE THEIR VERSATLITY IN MUSIC, RANGING FROM THE POETIC TO THE POWERFUL.

Featured Soloist-FUJIKO IMAJISHI, Violin

IRIDESCENCE (1990)†
Chris Harman (Canada)

A newly discovered, young Canadian composer's muse shines in this sensual interplay of musical colour and texture for 24 solo strings.

A WAY A LONE II (1981)**

for string orchestra Toru Takemitsu (Japan)

A lush and flowing work of poetic elegance from Japan's most celebrated composer.

GRAND BAMBOULA (1971)**

for string orchestra

Charles Wuorinen (U.S.A.)

The driving rhythms of the Bamboula, a Creole dance, take on new sonic life.

NOSTALGHIA (1987)**

for violin and string orchestra In memory of Andrei Tarkovskij Toru Takemitsu (Japan)

The music of Nostalghia is wrapped in a gentle and elegiac sentiment, often creating the feeling of nust and water characteristic of Tarkovskij's film images.

ZIPANGU (1980)

Claude Vivier (Canada)

Specially orchestrated string textures and deeply moving lyricism combine to create a work of mystery and wonder.

> Monday, March 25, 1991 8:00 p.m.

> > Cosmos

AN EVENING OF MUSIC INSPIRED BY THE HEAVENS.

SOTTO IL SEGNO DEL SOLE (1987)** UNDER THE SIGN OF THE SUN

for wind orchestra with double bass and five percussionists Anders Eliasson (Sweden)

A vibrant work gives new musical meaning to the ancient sign of the sun.

IN THE GARDEN OF GAEA (1991)*

Andrew MacDonald (Canada)

The forces of light and life burst forth from the darkness of the Earth Goddess' garden, in this musical story of primordial creation.

SCORPIUS (1990)*

R. Murray Schafer (Canada)

The Zodiac constellation of the scorpion has inspired Murray Schafer's first piece written especially for The Esprit Orchestra.

COSMOS (1989)†

Alex Pauk (Canada)

This 'Music of the Spheres' depicts the interplay between the most delicate and most forceful of the elements in the cosmos.

ALL PROGRAMMES ARE SUBJECT TO CHANGE WITHOUT NOTICE. SHOULD AN ARTIST BE UNABLE TO APPEAR THE ESPRIT ORCHESTRA RESERVES THE RIGHT TO MAKE ARRANGEMENTS FOR SUBSTITUTE PERFORMERS.

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Special Programmes

COFFEE CHATS

Held during the week before each concert, these casual, musical, and informative social events give people from all walks of life an opportunity to meet our composers, musicians, soloists, and conductor.

EDUCATIONAL CONCERTS AND PROGRAMMES

Educators should contact The Esprit Orchestra directly for more information regarding Esprit's Educational Concerts and Programmes.

For further information, write: The Esprit Orchestra Chalmers Building 35 McCaul Street Suite 410 Toronto, Ontario CANADA M5T 1V7

Or call: (416) 599-7880

Or FAX: (416) 977-3552

Music Director's Message



Cach season, the planning of Esprit's concerts provides me with many enjoyable challenges. Our programmes must satisfy those with a craving for the 'cutting edge' in symphonic music; but they must also engage those listeners seeking pleasure through more familiar musical language. Young composers must be given the opportunity to develop their talents, without our forgetting to pay homage to the world's more established musical creators.

Esprit's programming requires a balanced selection of repertoire—one that draws on a broad spectrum of music from around the world, and demands exceptionally skilled performers. This season, our concerts are based on a variety of themes, that I hope will appeal to the diverse tastes of Esprit's audiences. Ear-opening concerts, coupled with the Orchestra's burgeoning educational events, will help to make this season one of our finest ever.

With these things in mind, I invite you to join us in this year's adventure and help us celebrate the music of our time.

Sincerely,

Alex Pauk

Music Director and Conductor

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Acknowledgements

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